

UPCOMING EXHIBITION



NY Masjid: The Mosques of New York, 23 Nov 1996 - 30 Jan 1997

NY Masjid documents and interprets the mosques that New York City's Muslim communities have built at their center. Photographic, video and interviews interact to document a selection of the more than 70 mosques within the city's Muslim communities. The exhibit seeks to reveal the ways in which these buildings reflect and create identities for Muslims within a dense and diverse urban fabric, to explore the texture and creativity that grew from the tensions created in a complex urban environment, to create a document that bears visual witness to a number of American cultural minorities whose combined media image is often strung taut between Orientalizing myth and nationalist polemics.

These issues are explored, through the testimony of the builders and users of mosques in the five boroughs, and through documentation of the spaces and images they create for themselves, and through photos of a community occupying and transforming that architecture.

NY Masjid is a collaborative project by Ed Grazia and Jerrilyn Dodds.

Ed Grazia is a distinguished documentary photographer whose work is in the collection of Metropolitan Museum of Art, The Museum of Modern Art, The Corcoran Gallery of Art, The New York Public Library, The Bibliothèque National/Paris, and numerous other collections throughout the United States and Europe. He has worked in Asia and Latin America, and is known most recently for explorations of cultural representation in 20th century urban settings. His book of photographs, "Afghanistan 1980-1989" (Zürich and New York, 1990), was received with critical acclaim. Mr. Grazia has taught photography at Harvard University and SUNY Purchase among others.

Jerrilyn Dodds is Professor of Architecture and Theory at the School of Architecture of the City College of the City University of New York. Her work centers primarily on issues of artistic interchange and identity, and the problems surrounding architecture and minorities in pluralistic societies. She is the author of "Architecture and Ideology of Early Medieval Spain" (London and University Park, 1991), "Al Andalus: The Arts of Islamic Spain" (The Metropolitan Museum of Arts, 1992), and numerous other publications on the subject of Islam and cultural interchanges as seen through architecture. A filmmaker as well as author, she has been writing and filming works concerning the dilemma of Muslims in contemporary society (NY Masjid: The Mosque of New York, and Star Most: The Bridge at Mostar [Bosnia]). She has taught previously at Harvard and Columbia Universities.

NY Masjid has involved collaborative work with young architects and architecture students at The School of Architecture of City College: Khader Hamed, Layla Bahbani, Khidir Abdallah, Nuneen Qureshi, and Justin Weiner.



08 Oct - 15 Nov 1996

Lt. Petrosino Park Design Competition

STOREFRONT

ART AND ARCHITECTURE

97 KENMAR STREET, NEW YORK, NY 10012, U.S.A.

A FORUM

IFYA

The Forum mondial des Jeunes architectes-section française
International Forum of Young Architects-French Section

The Forum mondial des Jeunes architectes (IFYA)-section française is the sole French representative of the International Forum of Young Architects, an organization founded in 1983. Open to young architects from all over the world (under the age of 40) and represented by national branches in several countries, IFYA's goal is to be a platform for the avant-garde in architecture, to stimulate innovation and experimentation in both its theoretical and practical fields and to provide opportunities for professional contact through such diverse activities as exhibitions, publications, workshops, etc.

Collectively over the past ten years, IFYA and its branch affiliates have made things happen for young international architects.

Reorganized in 1995 around an entirely new team, the French branch of IFYA—by far the most active of all the national units—has adopted an unconventional stance: that of bringing individuals together through atypical yet unifying projects. With the support of a steering committee made up of creative young architects and key figures from the world of architecture and culture, and in partnership with a core group of institutions from around the world (Storefront being one of these), IFYA/France has set a clear objective: to become a theater of exchange and debate in architecture by setting up an appropriate communication network sans frontières. Far beyond the mere production of ubiquitous publications or international exhibitions, the true purpose of the French arm of IFYA is to hasten and then maintain a permanent network of communication through which young architects from around the world can compare and discuss their work and concepts.

The program launched in 1996 provides the tools to achieve that goal: a series of events (The Big Shelf / Happiness is Everywhere / Fuzz Logic / The A-File) offer young architects a truly unique opportunity to experiment with networking on a global scale and create a nucleus for a virtual forum where uncontrollable chain reactions would far more easily be acceptable and their fallout promising and fruitful. What is at stake? The visions that young architects, the world over, hold for their environment today. To scrutinize not just the shortfalls or the contradictions but also the pillars of today's conceptual framework, to chart the map of an architect's version of a mythical and phantasmagorical Global Village.

The program of the Forum mondial des jeunes architectes (IFYA)-section française is crying out for the involvement of an international young architects community. If you would like to receive information about or take part in the event already underway, please fax your name/address/phone/fax/e-mail to the following number (33) 1 42 06 03 25.

Forum mondial des jeunes architectes (IFYA)-section française

8, rue Mélingue
F-75019 Paris

tel 33 1 42 41 67 41
mobile 33 6 07 60 16 71
fax 33 1 42 06 83 25

CONTRIBUTORS Since May '96

FRIENDS (\$10 or more)
Jane Abram, Elizabeth Adana, Yannis Arespos, Natalie Aragon, Ana-Terra Deneys, Sara Gardet Armirige, Gertrude Barmitz, Rafael Bueno-Jorge Sosa/Tecno Count, Evan and Jodi Charles, Patrick Cooleyback, Brett Crotter, Jeff Dagan & Pat Courtney, Ronald Evitts, Lisa Gilbert, Saul Golden, James Horan, Jack Jaeger & Lily van der Stokker, Susan Kapros, Richard Kadman, Barbara & Sanford Kaufman, David Korakick, Paula Kraus, Carol Kuan, Mitchell Kurz, Linda Lindroth & Craig Newmark, Paul Lissner & Marissa Wolf, Maya Levy, Lucy Lipman, Allen Mandelby, Gretchen Marsak, Elisa Meyer, P. Miles, Christopher Nicolai, Steven Nichols, Jayold O'Donnell, Dan P. O'Neil, Charlotte Pichot, Peter Alexander Radtke, Robert Reiter, Mary Virginia Reiter, Tamara Roy & BK Boley, Tony Schuman, Michael J. Shanson, Galia Solomoff, Richard Tan & Jay Hoffman, Warren Techman, Henry Urdach, Robert Waf, Dorothy Watkins, Andrew Whitmire, Nina Yunckow & Barry Holden.

DONOR (\$50 or more)
Alice Adams, Gail & Jim Addin, And-Shepard-Whitburn, Wiel Arets, Thomas Banerjee, Matthew Barlony, Eva Bartos, Andrew Blum, Jeffrey Broth, Duncan Brown, Leanne Jay Brown, Sherman Clarke, Andrew Dolart, Robert Evans, Arthur Haritos, James & Mary Hatalin, Teh-Ching Hsieh, Michael Ingbar, Andre Kalis, Arnaud Le Glandeur & Rosalie Genova, Kaoru Katao, Chun-Yi Lee, Patricia Li, Lawrence Loewinger, William Melking & Diana Darling, Stephen Moer, Carolyn Moskowitz & Leonard Ursu, Linda Polak, Chas Poor, Benjamin Poel, Allen Pronis, Brooke Kamin Rapaport & Richard Rapaport, Christopher Reed, Kate Deane Robinson, Norman Rosenfeld, Richard Ryan, Frank Silverstein, Mark Smith, Nancy Spens & Leon Golub, Anton Van Daalen, Jeff J. Vandenberg, Robert Werthamer, Lau Workman, Gamal El-Zoghbi.

SUSTAINERS (\$100 or more)
Dennis Adams, Diana Agrest, Ronald Bentley, James Carpenter, Noah Chasin, Alice Christof, George Moore, Curtis Craven, Jackie Ferrara, Marc Friedman, Paul Friedberg & Dorit Shulha, Sherri Goldin, Leslie Gil, Nicholas Goldsmith, Margaret Helland Associates, Alfredo Jaar, John Loos & Dee Ledbetter, Mailda McQuaid & Craig Karmy, Davidson Norris, Phil Onto, Anthony Pellegrini, Patricia Phillips, Wellington Reiter, Harold Rossin, Abigail Schleser, Ann Spiers, Don Tapie, Paul & Ursula Warhol, Paul Weiszman, Carol Williams.

SPONSORS (\$250 or more)
1100 Architects, Siah Armajani, Kogod & Smiley, Roy Lichtenstein, John Steigwald, Chu Sungwon.

PATRONS (\$1000 or more)
Victoria Newhouse, Anonymous

Eve Center Intern

STAFF

ADMINISTRATORS

Karen Pugh, Founder/Director
Shiv Nabi, Co-Director
Cristina Delgado, Director of Development
Paula Mervaglio, Program Assistant
Giovanni Pazz, Financial Consultant
Michael Mendel, Assistant (volunteer)
Eve Center Intern

PUBLICATIONS
Peter Lang, Storefront Books/Editor
Tom Miller, Editorial Assistant

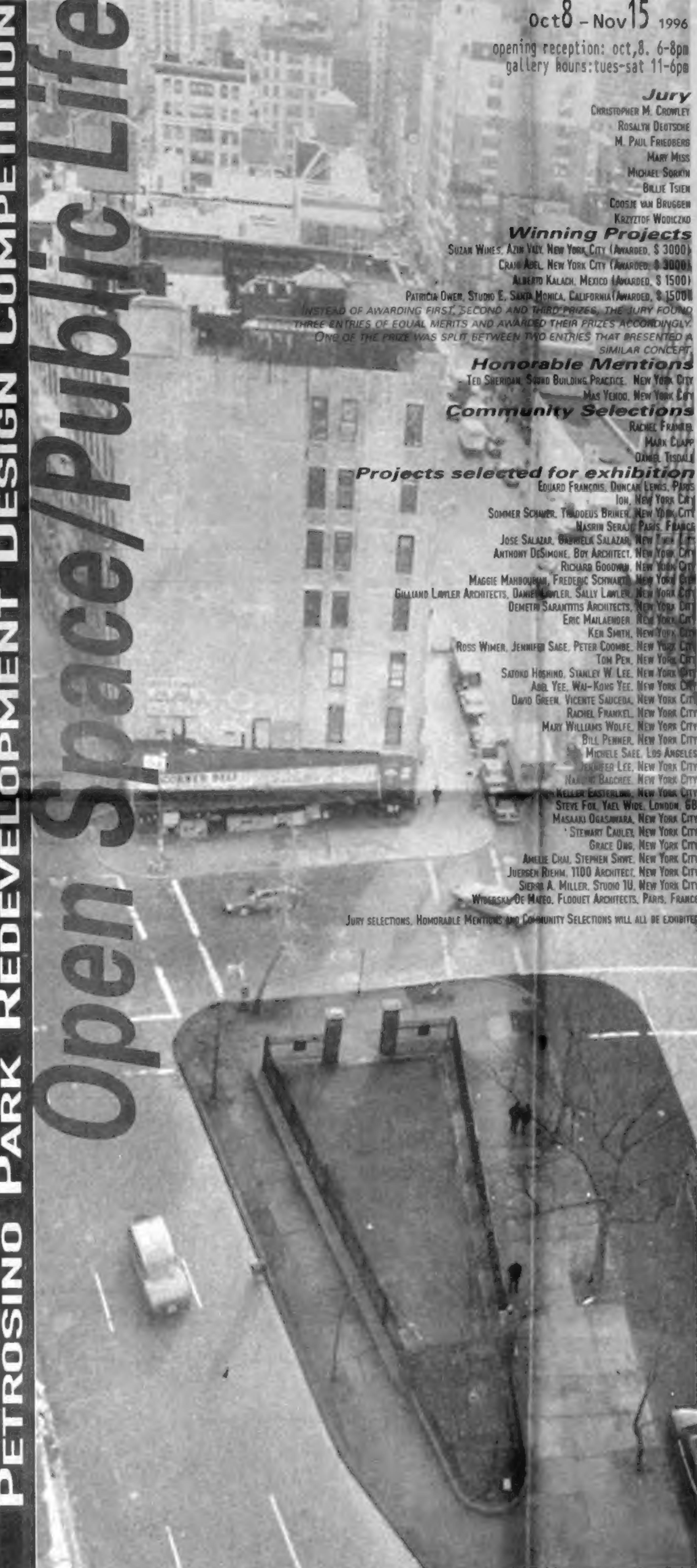
Eco-Tec INTERNATIONAL FORUMS
Ananya Mitrani, Helen Nagle

BOARD OF DIRECTORS

Brett Colman, Elizabeth Dales, Dan Graham, Richard Pizzi, Louis Pizzati

BOARD OF ADVISORS
Ed Rouch, Peter Cook, Chris Dercon, Timo Soini, Richard Haas, Mary Jane Jacob, New Juve Park, James Wines

PETROSIANO PARK REDEVELOPMENT DESIGN COMPETITION



Oct 8 - Nov 15, 1996

opening reception: Oct. 8, 6-8pm
gallery hours: tues-sat 11-6pm

Jury

Christopher M. Crowley
Roslyn Deutsche
M. Paul Friedberg
Mary Miss
Michael Sorkin
Billie Tsien
Coosje van Bruggen
Krzysztof Wodiczko

Winning Projects

Suzan Wines, Azim Vily, New York City (Awarded, \$3000)

Craig Abel, New York City (Awarded, \$3000)

Alberto Kalach, Mexico (Awarded, \$1500)

Patricia Ower, Studio E, Santa Monica, California (Awarded, \$1500)

INSTEAD OF AWARDING FIRST, SECOND AND THIRD PRIZES, THE JURY FOUND THREE ENTRIES OF EQUAL MERITS AND AWARDED THEIR PRIZES ACCORDINGLY.

ONE OF THE PRIZE WAS SPLIT BETWEEN TWO ENTRIES THAT PRESENTED A SIMILAR CONCEPT.

Honorable Mentions

Ted Sheridan, SQUID Building Practice, New York City

Mas Yehou, New York City

Rachel Franklin

Mark Clapp

Daniel Tissot

John Zaccaro Jr.

Community Selections

Giuliano Lawler, Architects, Daniel Lawler, Sally Lawler, New York City

Demetri Sarantitis, Architects, New York City

Eric Malleander, New York City

Ken Smith, New York City

Ross Wimer, Jennifer Sage, Peter Coome, New York City

Todd Pen, New York City

Satoru Hishino, Stanley W. Lee, New York City

Abd Yee, Wai-Kou Yee, New York City

David Greek, Vicente Sanguedau, New York City

Rachel Franklin, New York City

Mary Williams, New York City

Bill Penner, New York City

Michele Sieg, Los Angeles

Jennifer Lee, New York City

Natalie Bacchei, New York City

Keller Easterling, New York City

Steve Fox, Yael魏, London, GB

Masaaki Ogawara, New York City

Stewart Cauley, New York City

Grace Ong, New York City

Aniliee Chai, Stephen Shiwe, New York City

Juensen Riemer, TIBCO Architect, New York City

Sierra A. Miller, Studio 10, New York City

Widerka/De Matteo, Floquet Architects, Paris, France

JURY SELECTIONS, HONORABLE MENTIONS AND COMMUNITY SELECTIONS WILL ALL BE EXHIBITED

Sponsoring Organizations

LOWER MANHATTAN CULTURAL COUNCIL AND STOREFRONT FOR ART AND ARCHITECTURE IN COOPERATION WITH THE CITY OF NEW YORK/PARKS & RECREATION.

Credits

STOREFRONT FOR ART & ARCHITECTURE AND THE LOWER MANHATTAN CULTURAL COUNCIL INITIATED THIS PROJECT IN COOPERATION WITH CITY COUNCIL MEMBER KATHRYN FREED, THE NY CITY DEPARTMENT OF PARKS, AND COMMUNITY BOARD #2 TO FACILITATE THE REALIZATION OF THE PARK-TO-BE. WE ARE EXCEEDINGLY GRATEFUL FOR THE SUPPORT, COOPERATION AND INTEREST THIS RE-DEVELOPMENT HAS ENGENDERED.

Council Member Kathryn Freed

STOREFRONT FOR ART & ARCHITECTURE AND THE LOWER MANHATTAN CULTURAL COUNCIL HAVE BEEN WORKING WITH COUNCIL MEMBER FREED TO MAKE THIS PROJECT A BENEFICIAL AND INTEGRAL PART OF THE COMMUNITY. COUNCIL MEMBER FREED HAS BEEN AN INSTRUMENTAL PART OF THE ONGOING RENOVATION OF OUR NEIGHBORHOOD PARKS. REALIZING THE IMPORTANCE OF OPEN SPACE THROUGHOUT HER DISTRICT'S COMMUNITIES, SHE HAS WORKED DILIGENTLY AND SECURED FUNDING FOR THE RENOVATION OF THE DE SALVIO PARK, SARA DELANO ROOSEVELT PARK, FIRST ST. PARK, WADING POOL FOR LITTLE FLOWER PARK AND MCKINLEY PARK. CONTINGENT UPON COMMUNITY INTEREST, SHE IS MOST INTERESTED IN SUPPORTING THE REFURBISHMENT OF PETROSINO PARK.

Community Advisory Board

THE HONORABLE KATHRYN FREED, CHAIR

PARKS COMMITTEE, COMMUNITY BOARD #2, ANTHONY DAPOLITO,

CHAIR

VIRGINIA ADAMAL

KENT BARWICK

BEATRIZ COLOMINA

ELIZABETH DILLER

MINERVA DURHAM

RICHARD HAAS

DAN GRAHAM

GERARD MAURICE

JANINE PAIK

RICHARD PLUNZ

LUCIO POZZI

RAUL VELASQUEZ

JOHN ZACARO JR.

Project Credit

STOREFRONT FOR ART AND ARCHITECTURE

Giordano Pozzi

Nicholas Tobier

Michael Meredith

Sherry Shieh

Paola Morroniello

Kyong Park

LOWER MANHATTAN CULTURAL COUNCIL

Anthony Dapolito

Harriet Sandler

OFFICE OF KATHRYN FREED, NYC COUNCIL MEMBER

Steven Lee

CITY OF NEW YORK/PARKS RECREATION

Gretchen Till

Margaret Asaro

</div

Lt. Petrosino Park Redevelopment Design Competition

In collaboration with the Lower Manhattan Cultural Council, Storefront for Art and Architecture initiated a competition to redesign Lt. Petrosino Park, a wedge shaped space at the intersection of Lafayette, Centre, Kenmare Street and Cleveland Place, measuring approximately 160 feet in length and 48 feet at its widest. The re-design could turn this under-used traffic island into an active and articulated public space for the surrounding community. Reflecting shifting relations between public and private, this international design competition called for ideas to articulate the needs and identities of the city and the community in visionary and buildable schemes. In an era of insufficient public funding for parks and open spaces, Lieutenant Joseph L. Petrosino Park represents an important opportunity to create working example of public space.

Faced with growing ecological crises and cultural diversity mounting pressures to address these needs while articulating a shifting relationship between nature and culture brings a series of urgent questions. Is our pastoral model of a park relevant or even possible in a small urban space? If we accept humans and their activity as a component of a natural system, how does that alter potential park design? How can we best articulate a symbiosis in which nature is no longer perceived as an "other" but integral? How can a public space accommodate the multiple demands of a heterogeneous community?

In response, over 200 artists, architects, and landscape architects from across the US and around the world contributed proposals for the future park. From these, 4 projects were selected by a distinguished multi-disciplinary jury for presentation to City officials and community leaders for their consideration towards realization. Community leaders and neighbors have to make their own selections. Selected entries from the competition will be presented in an exhibition at StoreFront (from October 8 to November 23, 1996) for public viewing.



Suzan Wines and Azin Vafy



Maggie Mahboubian and Frederic Schwartz



Market Square, Binnenrotte, Rotterdam
Design 1988-93, Construction 1994-95

Juror's Final Statements [excerpts]

Mary Miss

We see lots of rhetoric, and lots of generalizations because people are trying to find a big idea that they can communicate to people [jurors] quickly because they know they are getting thirty seconds to a minute and a half review. Things [are] over dramatized in order to communicate [in a short time]. My question would be: Is there any other way to do a competition? Because a competition like this is a chance for people who haven't been able to build anything to do it.

Rosalyn Deutsche

Well, I think my feelings have emerged pretty clearly in the course of the discussion. I was hoping that there would be more projects that would be involved in critically questioning, interrogating or redefining the notion of public space from a social and political perspective.

Krzysztof Wodiczko

The city presents hope for many people. A history of hope for immigrants and various groups that were originally marginalized in the countries or regions from which they came. The city holds a possibility of some engagement and in urban discourse and presents a voice of some democratic hope. And rights seem to be very important. It is the city that is full of the hopes that are not made visible in the proposals that we reviewed. There is no relation between that city—at least by the way I see it—and the proposals.

Christopher M. Crowley

I was invited to this jury to sort of take a role of looking at things in a pragmatic way, possibly how some of these things could actually be built. Mary Miss's comment was that a lot of what we saw was sort of a grand response to [how] things would be looked at and judged. I was looking at more simpler solutions. One of the things I noticed was a lot of the discussion were focused on the projects that were more sculptural in kind, such as the tilting of the ground plane, which is a very interesting concept. It is great to see what we can learn from this process of open ideas.

Billie Tsien

I'm very interested in built and made things, and in an arena that allows people to enter in and participate with [each other]. I'm interested in certain practicalities and realities of building. I think the four winners, each in their own way, even though they are some flaws, can create a sense of community because people can come to them. With some modification they all seem to be buildable, and that is a concern I had coming here. I wanted to be able to say to the City, here is something with an idea and here is something that is buildable. And I feel that has been the result of this afternoon. So I feel very positive about it.

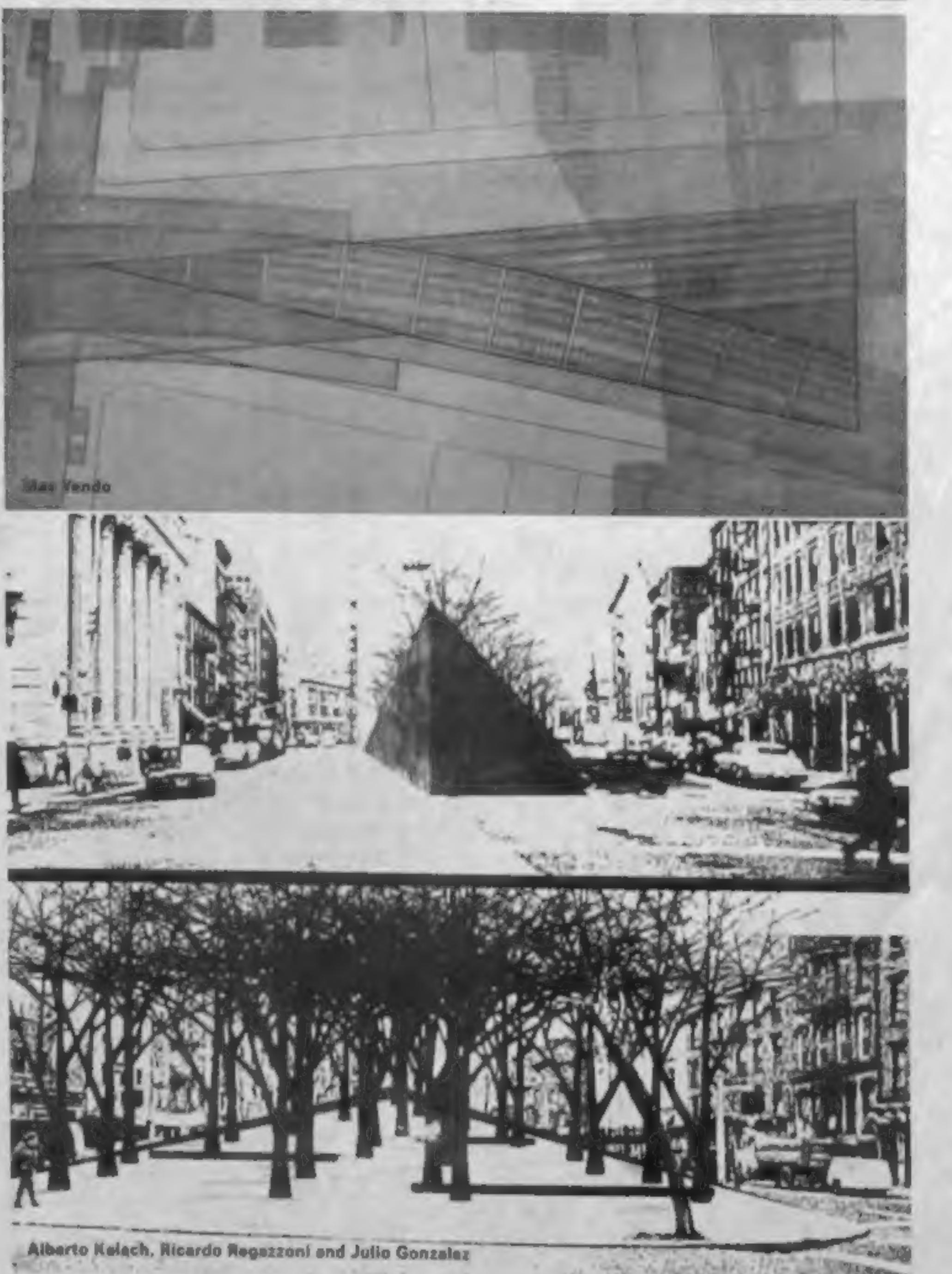
Michael Sorkin

I completely agree. I think that these are three eminently buildable schemes and I'm pleased that we have chosen them. I think we may have somewhat overburdened this tiny site with the expectation that it could launch a major reformulation of the relationship of public and private space. This was unrealistic—a small increment or tweak is our best hope. We've selected projects which are both lyrical and practical and any of which would be a big contribution to city life.

Coojee van Bruggen

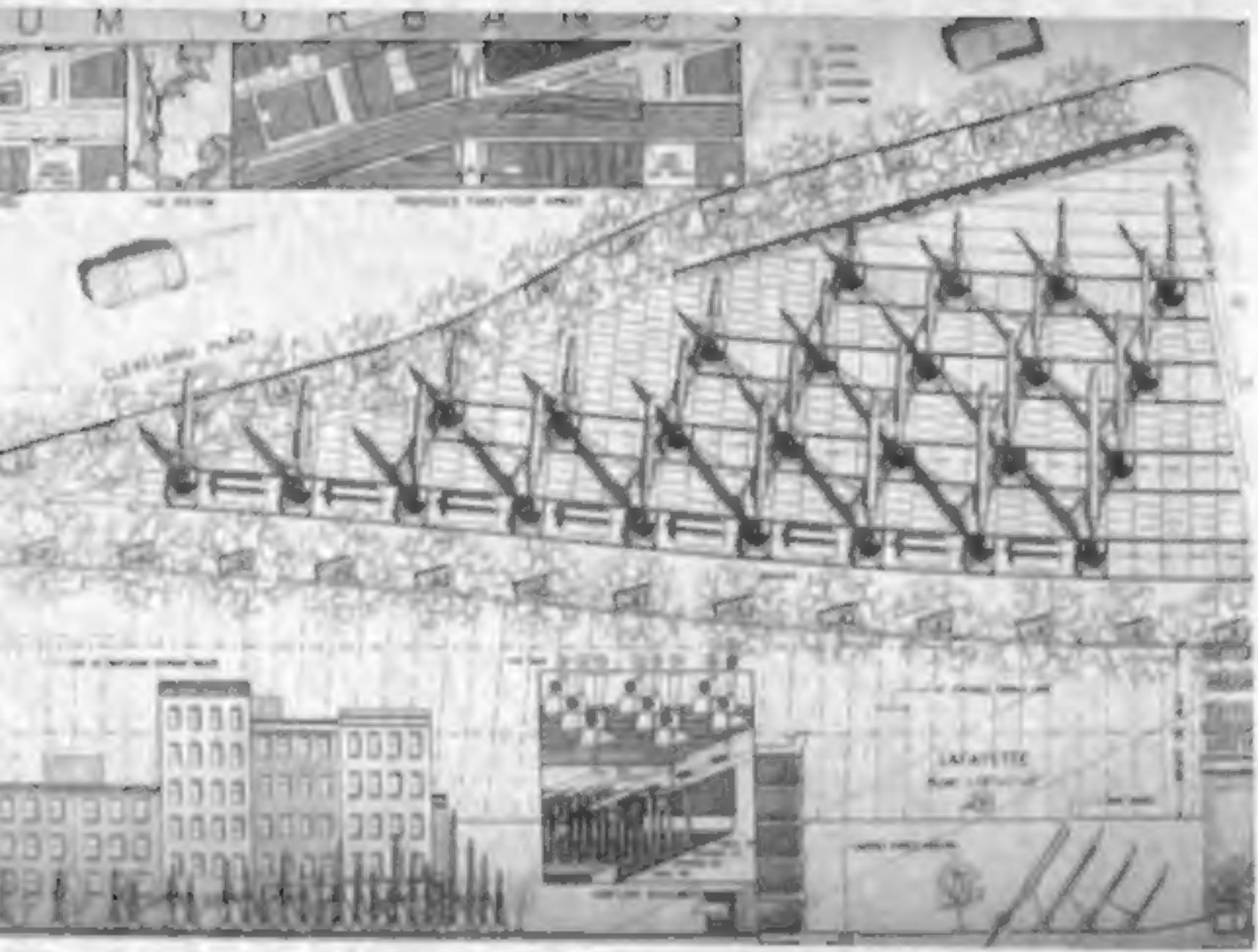
I find the process of competition demeaning, and not an ideal solution. I also don't happen to believe that there is such a thing as a common denominator of taste. This is a problem in every public place and situation, where we have essentially a private world in a public place. A call for a truly public place may be unrealistic.

The process was successful in that we listened to each other, tried to understand each other, disagreed, and in the end, came up with four proposals that show the humane side of an otherwise inhumane situation—namely, an island in a sea of traffic with few options. Each of these chosen concepts identify the place in a different way. They all represent a wish fulfillment and an incision in our time.

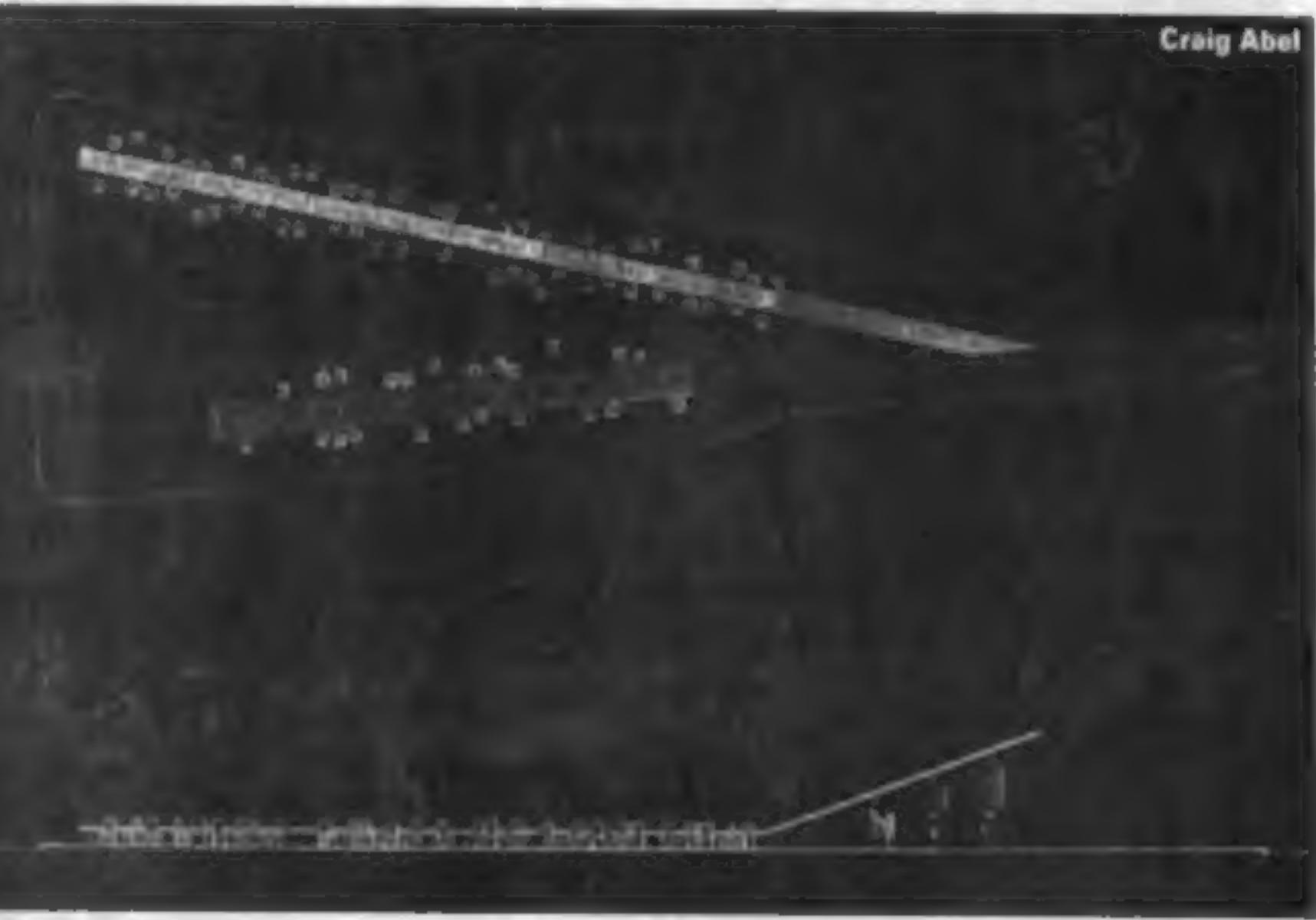


Alberto Kalach, Ricardo Regazzani and Julio Gonzalez

Patricia Owen, Studio E



Craig Abel



A REPORT

5TH INTERNATIONAL ECO-TEC FORUM

FRANCE, JULY 15-21 1996

Organized by Storefront for Art and Architecture, New York, in collaboration with ECO-TEC CORSE, Corsica. Project Director: Amerigo MARRAS. Regional coordinator in Corsica: Jean-Pierre VERNET.

The focus of the V6 ECO-TEC FORUM was the promotion and interdisciplinary discussion of the experimental rehabilitation and re-vegetation of one of the largest abandoned asbestos mine in Europe, to be found in the municipality of CANARI, Cap Corse.

The dust and mining tailings produced by this mine, abandoned for the past 30 years, has caused a high level of asbestos and lymph node cancer deaths within the population surrounding the otherwise astonishingly beautiful Cap Corse site, whose blue pebbles beaches ironically were considered by Condé Nast Travel Magazine to be among the most alluring in the Mediterranean Basin. In recent years, no attempts at restoring the site have been made by either the previously managing private mining company nor by local or national authorities.

ECO-TEC has organized an interdisciplinary study team since its 3rd 1993 International FORUM, following a workshop headed by the American artist Mel CHIN. At that time the site's degree of water and air pollution were analyzed by Ralph THOMAS of the New York State Department of Environmental Control. Other specialists participating in the study included Alan BAKER of the Department of Biology at Sheffield University, United Kingdom, and Thomas MEREDITH, a social geographer from McGill University in Montreal, Canada.

Only after our original study, and by a request made by the local municipalities to the central French government, was an in-depth study by INERIS (French National Institute for Health Risk and Safety) was produced, and finally released earlier this year.

At the 5th 1996 FORUM, Mr. Yves PAQUETTE of INERIS gave a thorough and detailed study of this site's health risk to the population, comparing its geological characteristics to other Corsican areas where similar schist rock formations are also found. Revisiting the site, our team, headed by botanist Alan BAKER, further expanded the French official study, beginning to set possible alternatives for the rehabilitation of the site's central building, mining trenches, tailings and degraded terrain. As early as 1993, BAKER had proposed a variety of native plants that can flourish in this harsh soil conditions, to replenish the area's biological impoverishment and locking ground stability through a process of natural re-vegetation.

Another singular presentation was made by an interdisciplinary team of Italian specialists, headed by agronomist Marco ORSI. His associates, in collaboration with the Universities of Genoa and Turin under the auspices of the two Italian regions, have shown an original biological plan to cover degraded terrain. In Italy they have been successful in a pilot project dealing with an equally large asbestos mine in Piedmont, Italy, where aesthetic, health, economic and self-sustaining concerns were paramount in defining the strategy for reclaiming the site. Their pilot rehabilitation project, based on a self-sustaining growth cycle of vineyards for pharmaceutical uses and special grasses moved by non-mechanical means, parallels our team's own evaluation of the Corsican asbestos site, encouraging an international experimental collaboration between the participants of the ECO-TEC initiative.

A basis was established for a concerted effort to transform a highly toxic site into a model site, from which experience we could share what was learned strategically of the ecological rehabilitation of degraded terrain. Another proposal for the site encourages retaining of a small portion of the degraded land as a record of its history of exploitation and land nutrient depleted by modern industrial exploitative methods.

The educational function of the distressed site is immediately applicable through the establishment of an ecological Museum, where new generations of students can find information about the cycle of tragic exploitation of natural resources and the subsequent re-vegetative strategies that may reverse these destructive trends.

A range of actions have been proposed to include: a) methodical stabilization of the land, b) safety devices installed to secure blocking random public access to highly contaminated areas, c) stopping local dumping into the mining pits, d) possible re-utilization of this large building complex, where sufficiently stable and structurally sound, e) creation of a symbolic sculpture, f) building greenhouses and cultivated terraces to match local climatic species, i.e., as vineyards, intensive flower gardens, or other re-growth to regenerate both the natural ground and the local economy.

A locally based organization, "Commission de suivi", has been established by residents to accomplish some of the ECO-TEC Forum's recommendations and to exert political pressure over a traditional apathetic bureaucracy. After recent asbestos problem is a building of the University of Paris Jussieu was found. French President Chirac approved urgent funding for an roughly \$100 Million dollars. Surely one might hope that although the population density of Corsica is less than central Paris it is no less valuable in the common effort to maintain functioning environment.

My final comment about our experience is that this Forum on Asbestos site rehabilitation and its preceding Fall '95 "TELEWORK" Forum (with the special participation by Richard Lewenberg from the Telluride Institute, Colorado), have shown the viability of international collaborations among individuals, working beyond strictly defined disciplines. Our challenge responded to a complex issue that has been transformed into a possible model of intervention, where ECO-TEC artists and architects have worked side by side with botanists, engineers, agronomists, geologists, politicians and those affected by an ecological crisis.

Storefront for Art & Architecture has been enormously successful

despite its modest support and restrictive financial

means in structuring and maintaining a

multidisciplinary alliance of diverse individuals

working together overcoming cultural,

linguistic, or political differences.

Participants:

Alan BAKER, botanist, U.K., Paul

CASALONGA, architect, France, , Peter LANG,

architect, USA, Niels LUTZEN, landscape

architect, Denmark, Massimo MAFFEI,

botanist, Italy, Thomas MEREDITH,

geographer, Canada, Minerva MORENO, legal

ecologist, Chile, Yves NACHER, architect,

France, Michel MARONCLE, mining engineer,

France, Marco ORSI, agronomist, Italy, Shirin

NESHAT, artist, USA, Yves PAQUETTE,

geologist, France, Yves PARADIS, botanist,

France, Kyong PARK, architect, USA,

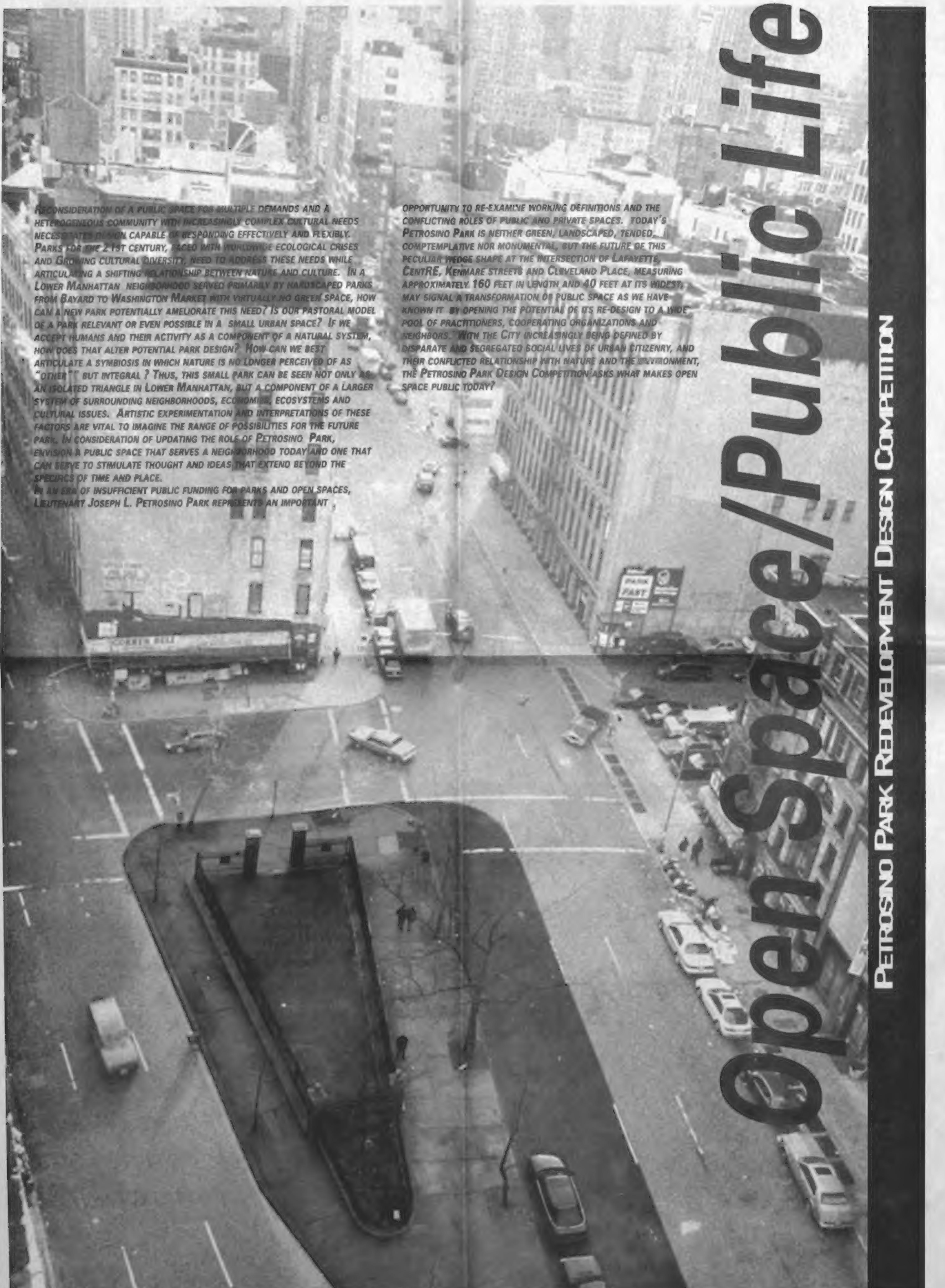
Alessandra SBERZE, agronomist, Italy.

Sponsored by a grant from the National Endowment of Arts, USA, the Prefecture De Corse, France, Communauté des Communes, France, The Municipalities of Morsiglia, Canari and Nonza, France.

—Amerigo MARRAS
Eco-Tec Project Director



Abandoned Asbestos Mine/Factory, Canari, Corsica, France.



open space/Public life

PETROSINO PARK REDEVELOPMENT DESIGN COMPETITION

RECONSIDERATION OF A PUBLIC SPACE FOR MULTIPLE DEMANDS AND A HETEROGENEOUS COMMUNITY WITH INCREASINGLY COMPLEX CULTURAL NEEDS NECESSitates A PARK CAPABLE OF RESPONDING EFFECTIVELY AND FLEXIBLY. PARKS FOR THE 21ST CENTURY, FACED WITH WORLDWIDE ECOLOGICAL CRSES AND GROWING CULTURAL DIVERSITY, NEED TO ADDRESS THESE NEEDS WHILE ARTICULATING A SHIFTING RELATIONSHIP BETWEEN NATURE AND CULTURE. IN A LOWER MANHATTAN NEIGHBORHOOD SERVED PRIMARILY BY HANDSCAPED PARKS FROM BAYARD TO WASHINGTON MARKET WITH VIRTUALLY NO GREEN SPACE, HOW CAN A NEW PARK POTENTIALLY AMELIORATE THIS NEED? IS OUR PASTORAL MODEL OF A PARK RELEVANT OR EVEN POSSIBLE IN A SMALL URBAN SPACE? IF WE ACCEPT HUMANS AND THEIR ACTIVITY AS A COMPONENT OF A NATURAL SYSTEM, HOW DOES THAT ALTER POTENTIAL PARK DESIGN? HOW CAN WE BEST ARTICULATE A SYMBIOSIS IN WHICH NATURE IS NO LONGER PERCEIVED OF AS "OTHER" BUT INTEGRAL? THUS, THIS SMALL PARK CAN BE SEEN NOT ONLY AS AN ISOLATED TRIANGLE IN LOWER MANHATTAN, BUT A COMPONENT OF A LARGER SYSTEM OF SURROUNDING NEIGHBORHOODS, ECONOMIC ECOSYSTEMS AND CULTURAL ISSUES. ARTISTIC EXPERIMENTATION AND INTERPRETATIONS OF THESE FACTORS ARE VITAL TO IMAGINE THE RANGE OF POSSIBILITIES FOR THE FUTURE PARK. IN CONSIDERATION OF UPDATING THE ROLE OF PETROSINO PARK, ENVISION A PUBLIC SPACE THAT SERVES A NEIGHBORHOOD TODAY AND ONE THAT CAN SERVE TO STIMULATE THOUGHT AND IDEAS THAT EXTEND BEYOND THE SPECIFICS OF TIME AND PLACE.

IN AN ERA OF INSUFFICIENT PUBLIC FUNDING FOR PARKS AND OPEN SPACES, LIEUTENANT JOSEPH L. PETROSINO PARK REPRESENTS AN IMPORTANT

OPPORTUNITY TO RE-EXAMINE WORKING DEFINITIONS AND THE CONFLICTING ROLES OF PUBLIC AND PRIVATE SPACES. TODAY'S PETROSINO PARK IS NEITHER GREEN LANDSCAPED, TENDED, COMPTENTATIVE NOR MONUMENTAL, BUT THE FUTURE OF THIS PEQUILAR WEDGE SHAPE AT THE INTERSECTION OF LAFAYETTE, CENTRE, KENNARE STREET AND CLEVELAND PLACE, MEASURING APPROXIMATELY 160 FEET IN LENGTH AND 40 FEET AT ITS WIDEST, MAY SIGNAL A TRANSFORMATION OF PUBLIC SPACE AS WE HAVE KNOWN IT BY OPENING THE POTENTIAL OF ITS RE-DESIGN TO A WIDE POOL OF PRACTITIONERS, COOPERATING ORGANIZATIONS AND NEIGHBORS. WITH THE CITY INCREASINGLY BEING DEFINED BY DISPARATE AND SEGREGATED SOCIAL LIVES OF URBAN CITIZENRY, AND THIS CONFLICTED RELATIONSHIP WITH NATURE AND THE ENVIRONMENT, THE PETROSINO PARK DESIGN COMPETITION ASKS WHAT MAKES OPEN SPACE PUBLIC TODAY?

Registration Form

Organization				
Principle Contact				
Official Entry Name				
Street				
City	State/Province			
Zip Code/Postal Code	Country			
Phone	Fax			
Early Registration	<input type="checkbox"/>	\$40 Regular	<input type="checkbox"/>	\$20 Students
Late Registration	<input type="checkbox"/>	\$50 Regular	<input type="checkbox"/>	\$30 Students

Please make checks payable to "StoreFront for Art and Architecture Petrosino Project." All foreign checks should be bank draft checks made payable to the above.
Mail to:
Petrosino Park Re-development
341 Lafayette Street / #757
New York, NY 10012 USA.

Jury

Adrian Benepe	Michael Sorkin
Christopher M. Crowley	Billie Tsien
Roslyn Deutsche	Coosje van Bruggen
M. Paul Friedberg	James Wines
Mary Miss	Krzysztof Wodiczko

Prizes

First: \$5,000
Second: \$2,500
Third: \$1,000
Honorable Mention (2)

Exhibition

October 3—November 16, 1996
Prize winning designs, honorable mentions and additional selected designs will be exhibited at StoreFront for Art and Architecture, 97 Kenmare Street, New York, NY.

Eligibility

Open

Restrictions

- Entrants need not be certified or associated with any professional organization. (see "Realization" below)
- No associates, employees or direct family of the sponsor, jurors or professional advisors are eligible to compete.
- Applicants must complete a copy of the official registration form. One design entry per registration.

Registration

Early registration (postmarked by May 15, 1996)
\$40 General
\$25 Full-time students (proof of matriculation status required/ valid student I.D. required)
Competition Design Program Mailed: June 1, 1996
Late Registration (postmarked by June 15, 1996)
\$50 General
\$30 Full-time students (proof of matriculation status required)
(a copy of valid student I.D. required)
Competition Design Program Mailed: July 1, 1996
To receive additional registration forms, please contact Storefront for Art & Architecture.

Special on-line offer

On-line information will be available to all registrants @Architecture, sponsored by Princeton Architectural Press (see page 4 for more details).

Deadline for Design Submission

Tuesday, September 3, 1996 by 5:00 PM.

This is not a postmark deadline. Submissions must be received by this date and time.

Design Submission Requirements

- Each registration may submit one presentation board up to 20" x 30" (51 cm x 76 cm)
- One model (optional)
13" x 20" x 10" (33 cm x 51 cm x 25 cm height)
- no slides, no video

Realization

The review of submissions to the design competition includes officials of City of New York / Parks & Recreation, and representatives of Community Board #2. The selected designs are presented to the Parks Department for consideration, with the understanding that the City and the Department of Parks are by no means bound to the decision of the jury. The Parks Department has indicated at such time as capital funds are available to rebuild Petrosino Park, the selected proposals will be considered in light of building codes, ADA (Americans with Disabilities Act), local safety and security concerns, maintenance feasibility and costs. In connection with this competition, Storefront for Art & Architecture, The Lower Manhattan Cultural Council, their boards of directors and staff, the NYC Department of Parks and Recreation, Community Board #2 and the City of New York do not offer any compensation for the designer beyond the competition, exhibition and awards. In such event, should Parks decide to contract for design services to implement the plan, city rules require that any selected design team be led by a licensed professional.

Estimated Construction Budget

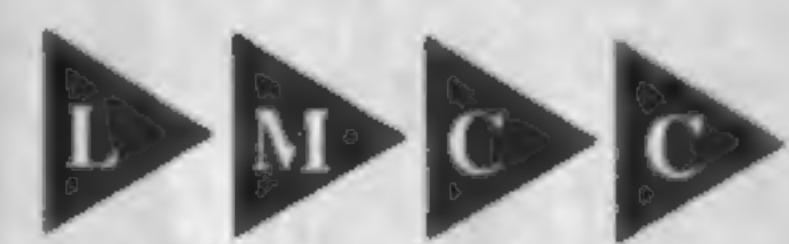
Based on park constructions of a similar size, participants should consider a construction budget of \$200,000 to \$700,000 as a target figure when designing their proposal.

Sponsoring Organizations

Lower Manhattan Cultural Council and StoreFront for Art and Architecture in cooperation with the City of New York/Parks & Recreation.



City of New York/Parks & Recreation
Rudolph W. Giuliani, Mayor
Henry J. Stern, Commissioner



Lower Manhattan Cultural Council



Funding for this project has generously been provided from the Joyce Mertz-Gilmore Foundation, Joe & Emily Lowe Foundation, National Endowment for the Arts, New York State Council on the Arts, Read Foundation, and The Andy Warhol Foundation for Visual Arts.

History and Background

In 1811 when the "grid plan" of Manhattan was imposed, the streets north of 14th Street already existed in a hodge-podge configuration that followed Indian trails, shared natural phenomena and incorporated the ranges of private owners and their building lots. Some of these irregularities persist, giving rise to the odd triangular shape of Petrosino Park.

Toward the end of the 19th century, a series of factors further defined the area around Petrosino Park, notably tremendous waves of immigrants to the City in general and to lower Manhattan in particular. From the late 19th century to the early 20th century, park development was seen as a tonic for the stresses and hardships brought on by this rapid growth. Open spaces, which previously had occupied tracts at the edges of the metropolis, were set aside as Arcadian retreats, where an artificially created pastoral landscape derived from the images of the estates of English aristocracy utilized nature as a foil to the harsh conditions of city life.



From roughly 1910-1935, New York City park development followed a different program in response to the urban congestion and sanitary conditions of the City. Locating small open areas in the neighborhoods where workers lead, Petrosino Park today is a remnant of this later municipal park movement, which largely abandoned the pastoral illusions to provide access to recreational sites in the City's immigrant neighborhoods. Favoring symmetry and repetition, these areas regulated activity with play equipment and clearly designated functions instead of encouraging unstructured leisure.

Subsequent efforts by the Works Progress Administration and legendary and controversial Parks Commissioner Robert Moses followed from 1930-1965. Extending parks as agents of social change, urban policy directed parks to fulfill recreational demands, conforming to a commercial structure of supplying demand. These parks were created as non-site-specific generally useful, but often unsupervised in blacktop, cycling, tennis, basketball hoops and easily maintained and secure. A subsequent parks movement began around 1965 under New York City mayor John Lindsay. Recognizing their social function, Lindsay's administration ushered in what became known as the "open-space movement". Parks that had been perceived by the previous administration as designed for specific recreational purposes, now were seen as designs to encourage a variety of experiences and activities. Among the open Space Movement's innovations were the City's vest-pocket parks, including the successful Paley Park at 53rd and Fifth. Designed by Zon and Birn in 1967 as a gift to the City from Samuel Paley, then chairman of CBS, this tiny space manages to create a respite from midtown congestion, and offers an adaptable use for individuals or groups with a minimum of impact design programs.

Today's cities are no longer a singularly definable entity where a universal function of an urban park is applicable. Instead, the city is made up of smaller nodes and aggregated neighborhoods, each with its own focus and concern, yet invariably a result of shaping influences beyond its boundaries. And if expansive public spaces or monumentalized squares are no longer affordable or desirable, then what role does a new public space capable of serving and representing contemporary urban culture look like? How can you define the needs of the users of its occupants, respond to many viewpoints and interests? How can a small open space like Petrosino Park fit different ethnic and cultural histories, and, at the same time, forge a new direction for public spaces that can articulate the specific identity of its communities rather than postulate a generic solution?

Exemplifying this urban complexity, Petrosino Park is at a unique crossroads of neighborhoods in transition. To the west lies Soho, which contains some of the most fashionable and expensive real estate in the City, and to the South is the bustling economic hub of Chinatown, both expanding rapidly. To the East is a small and tenacious section of Little Italy, and beyond that, the Lower Eastside, a neighborhood that has historically housed first-generation immigrants to the City, making the park a geographic center where all these communities meet.

As a project with the combined goals of public service, design innovation and a critical re-appraisal of the roles we want our parks to serve, the Petrosino Park Re-development is the antithesis of sedate commercial urban re-developments, such as the transformation of our late-industrial waterfronts into shopping malls or urban entertainment projects derived from afar. This is of yet rather undesignated space can embody the elastic power of small doing in a big way. In a neighborhood whose continual presence of tool suppliers and printing houses, is now accompanied by growing numbers of architects and design firms, video, digital and analogue-based design and entertainment studios, small shops and restaurants the community represents one of many small towns that makes this City vibrant and diverse. Although no more than a traffic island today, Petrosino Park thus possesses the potential to be an anchor to the identity of this complex, intense, small-scale community by its central location and responsive re-design. Could Petrosino Park become a "town center" for a village in a big city?